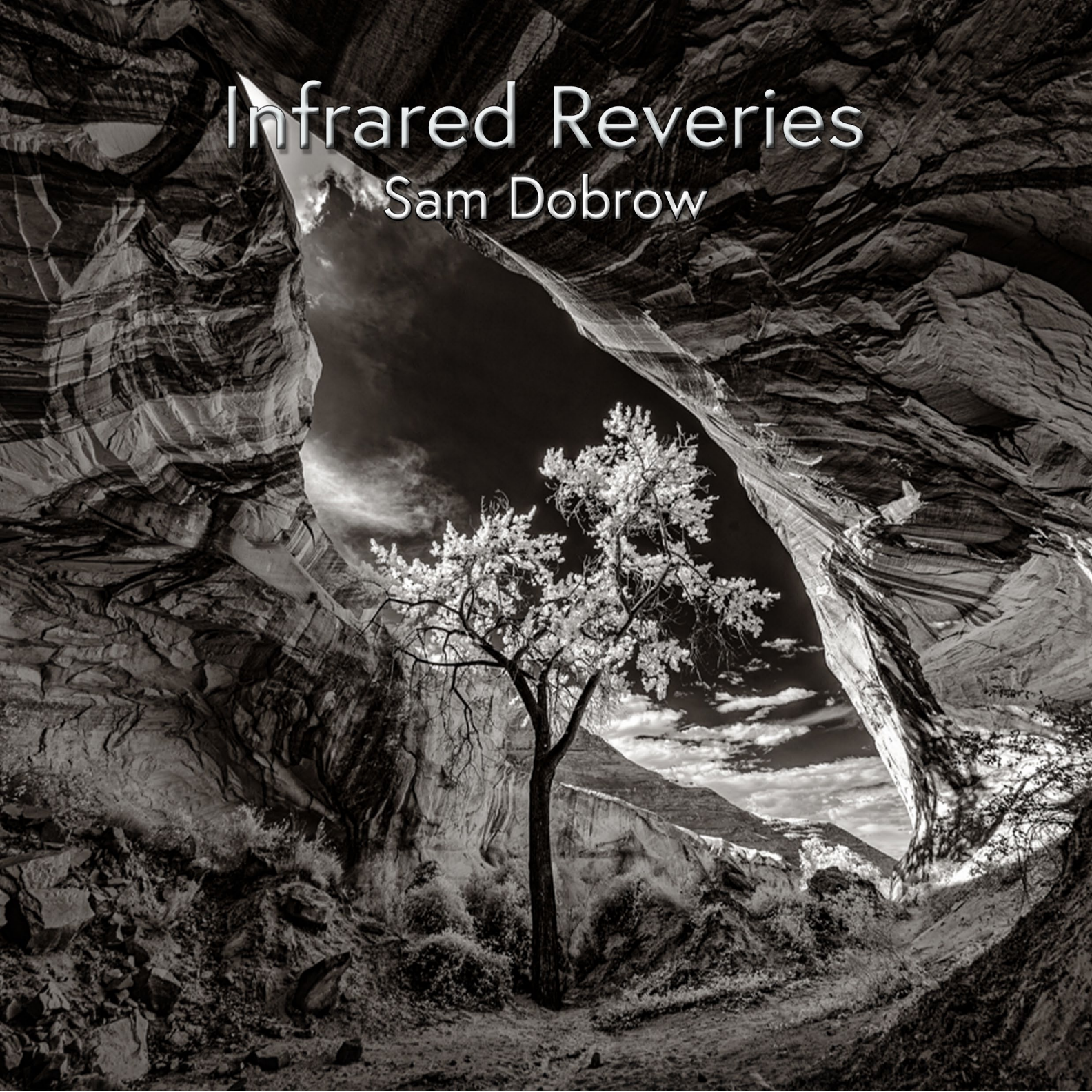

Infrared Reveries
Sam Dobrow

Cover: Sam Dobrow

In *Battle of the Galactic Hammer*, I wanted to capture a desert landscape that feels frozen between earth and sky. This black-and-white photo shows rugged rock formations with deep textures, like the land itself was shaped by some ancient force. The sharp contrasts between light and shadow make the cliffs look huge and powerful, almost like silent monuments holding untold stories. Above them, the sky is full of moving clouds, adding energy and tension against the stillness of the rocks.

When I look at this scene, it makes me think about the vastness of nature's architecture and how it can stand strong and quiet through time. The landscape reminds me of ruins from a faraway battle, places where history and myth blend together in a way we can't fully understand. There are no signs of life, so it feels like you're stepping into a moment where earth and sky meet in complete stillness. For me, this photo invites a pause to think about how even the toughest places hold a kind of quiet power—making us realize how small we are in a universe ruled by forces much bigger than ourselves.

Battle of the Galactic Hammer

Phallosian Oracle is a powerful image that captures a tall, upright rock standing like a quiet guardian in a simple, natural landscape. The rough texture of the rock shows the marks time and nature have left behind, making it feel both ancient and strong. Around it, smaller rocks with a similar shape create a sense of scale and depth. Above, the sky is filled with moving clouds that add energy, scale, and contrast to the scene.

When I look at this formation, I see more than just a rock. Its shape reminds me of something primal and powerful—like a symbol of fertility and life. It feels like a sacred place where ancient people might have come to find guidance or answers from the world around them. Whether shaped by nature or something unknown, this rock holds a kind of mystery and strength that makes you think about the connection between the earth and the sky.

The black-and-white photo highlights every line and shadow, helping me feel connected to the natural rhythms of the world—the steady earth meeting the changing light above. This image is a chance to reflect on the deep history and spirit held in the land, and to appreciate the sacred forms that last long after we are gone. For me, this isn't just a landscape; it's a living oracle inviting us to stop, listen, and wonder at the mysteries of both stone and soul.

Phallosian Oracle

The Unattended Obelisk stands quietly in a rocky landscape where time seems to have slowed, or perhaps stopped entirely. The rough stones reach upward like ancient sentinels, their weathered surfaces carved by forces far beyond human reach. In this scene, light and shadow are not just visual elements but active participants, weaving a dance across the rocks that hints at something beyond the immediate. The monochrome palette strips away distraction, inviting a focus on texture, form, and the intangible mood the place holds.

Looking at these immovable stones beneath a sky filled with shifting clouds, I feel a profound stillness paired with a subtle energy, almost supernatural. The landscape is devoid of life, but it is far from empty—it holds a quiet power that encourages reflection on endurance, solitude, and the deep roots of the earth. The "obelisks" rise unattended, reminders of time's vast scales and the gentle humility necessary when facing nature's monumental presence.

This image calls me to pause, to breathe in the cool contrast between solidity and the ever-changing sky, and to recognize a spiritual connection that lies in the interplay of light and rock, shadow and sky. It is an invitation to enter a calm space, to be present with the land's quiet majesty, and to consider our place within its enduring story.

The Unattended Obelisk

The Consigliere is an infrared photograph that takes you into a quiet moment full of power and mystery in a rocky landscape. Tall rock formations rise up with strong, clear shapes, their rough surfaces catching light and shadow in a way that makes them feel alive and timeless. In the middle, one rock stands out—it has strange shapes that grab your attention like a silent guardian. Above, the sky is filled with swirling, textured clouds, adding movement and depth that contrast with the stillness of the stones.

In this scene, small details carry a lot of meaning. A tiny human figure sits quietly off to the side, looking very small next to the big rock forms. These tall, "authoritarian" rocks seem to be talking to each other, serious and powerful, almost like they are deciding what will happen to the small figure sitting nearby. This sets up a chance to think about how humans fit into the huge, sometimes overwhelming forces of nature and power around us.

Using infrared photography lets me show hidden contrasts—emphasizing the shapes of the rocks and the patterns in the sky, inviting awe and respect. I want this image to help us pause and think about how we face something ancient and bigger than ourselves. It suggests that we are part of a much larger world where strength, mystery, and connection exist together. When we think about this, we can find both humility and courage to understand our place on Earth.

The Consigliere

When I created *Spire of Prometheus*, I wanted to capture the sharp peak rising from a rough landscape, cutting through the mist that wraps its top like a ghostly cloak. Using black-and-white infrared, I showed every ridge and crack clearly, making the mountain feel both powerful and mysterious, like it holds stories much older than we can imagine—echoing the myth of Prometheus, the Greek Titan who brought fire to humanity in its earliest days, a spark of hope and defiance against the gods.

The way light hits the spire makes the edges bright and the shadows deep, almost as if the mountain itself guards secret flames hidden in its dark corners. There's a quiet feeling in this scene that goes beyond what you see—it's like you can sense the energy that shapes the earth beneath our feet. The mist blurs the line between rock and sky, mixing solid shapes with something more like a dream.

When you look at it, I hope you feel a chance to pause and reflect on the space between light and dark, what's solid and what's not. To me, the Spire is a reminder that nature has many layers—some visible, others felt only in imagination if we pay close enough attention. This place, forged by both soft and strong forces, holds a quiet power that connects us to the greater story of the land, the sky, and the fire Prometheus gifted to mankind.

Spire of Prometheus

Kingdom of Repudiation stands as a stark monument in monochrome, where towering cliffs rise like ancient sentinels guarding secrets etched deep in stone. The vertical walls, marked by time's relentless hand, feel both unyielding and mysterious, as if they hold stories that resist easy acceptance. Sparse desert plants at the base remind me of life enduring quietly alongside these formidable rocks, softening the sharp edges of the harsh terrain. Above, the sky is alive with heavy clouds, swirling and charged, folding light and shadow into a shifting tapestry that seems to echo the land's silent defiance.

There is a tension here between presence and denial—between the solid mass of earth and the restless sky—that invites me to reflect on what we choose to believe and what we cast aside. This is a place that does not easily yield its truths, where the landscape itself feels like a fortress built to protect illusions. Yet beneath the surface, the textures and forms reveal a deeper honesty about endurance and resistance. In the quiet pause this image offers, I find space to consider the weight of what we reject and the strength required to face the realities hidden behind imposing facades. Through careful balance of light and form, *Kingdom of Repudiation* becomes for me more than a desert scene; it is a meditation on the boundaries between denial and acceptance, between the stories we tell ourselves and the truths we hold.

Kingdom of Repudiation

Inside the Cat's Eye invites me into a quiet sanctuary carved by time and shaped by light. The cave opening is luminous eye, its curved rock walls drawing me inward, enclosing a space that feels both protective and mysterious. Standing alone at the center is a solitary tree, its leaves glowing softly in the infrared spectrum, a delicate contrast to the rugged textures surrounding it. The way the tree reaches upward, toward the opening and the sky beyond, carries a silent message of resilience and hope. This moment feels like a breath held between darkness and light—a meeting place where the ancient stone meets living growth. The interplay of shadow and illumination reveals hidden layers within the rock's surface, while the glowing foliage suggests a quiet energy that transcends what we usually see. As I look up through the natural frame, the soft clouds above remind me how big the world is, and how small yet vital each life is within it.

Through this image, I find a space to reflect on balance—not just between rock and tree, but between stillness and motion, shelter and openness, the seen and unseen. It calls me to slow down, to honor the careful rhythms of nature's cycles, and to recognize the subtle beauty that exists in moments of solitude. The cat's eye, with its unblinking gaze, becomes a symbol of awareness, inviting me to witness and respect the quiet connections that hold everything together. In this sacred space, I am reminded to meet the world with both humility and attentiveness, embracing the light that guides us through shadow.

Inside the Cat's Eye

Inchworm Portal shows a natural rock arch shaped by time, captured in black and white to highlight its rough, detailed surfaces and sculptural form. When I look at this photograph, I feel like I'm standing right at the edge of the rock formation, where jagged cliffs surround a nearly round opening—almost like a doorway to another world. The branches reaching into the frame bring a soft, living touch to the stillness of the stone, creating a balance between something permanent and something growing.

The way light and shadow fall across the rock reveals its fine textures and makes the arch feel both huge and personal at the same time. This play of light draws me in, reminding me of the slow story written by the earth in these shapes. Beyond the arch, the sky stretches out with scattered clouds, suggesting there's a vast space waiting on the other side and making me think about passing through, changing, and the mysterious places we can't see.

When I step into this scene, I'm invited to think about the thin lines between earth and sky, what lasts and what changes, what's known and unknown. *Inchworm Portal* isn't just a rock formation to me—it's a quiet place where my imagination can roam and where the spirit of the landscape gently encourages me to pause and appreciate the subtle strength of nature.

Inchworm Portal

In *Plight of the Thunderbird*, time feels both vast and fragile, marked by towering rock formations that hold the weight of countless ages. The black and white tones strip the scene to its elemental forces—light and shadow sculpting every crevice and cliff, revealing textures that speak of endurance and erosion, permanence and loss. I sense a deep stillness, but also a story unfolding—a silent echo of civilizations once alive, now reduced to relics of stone and dust.

Near the horizon, a small bird moves quietly against the sky, almost invisible but profoundly present. It reminds me of the Thunderbird, a powerful guardian in Native American lore, watching over what remains of humanity's fragile place in the natural world. This tiny figure brings a sense of vigilance and hope to an otherwise stark scene, a watchful spirit bearing witness to the land's memory and ongoing transformation. The swirling clouds above seem to respond to this presence, lending an energy that balances solemnity with resilience.

It is a moment to reflect on our relationship with the earth—how easily civilizations rise and fall, how nature endures beyond our grasp. The landscape asks me to hold both humility and care, to recognize that beneath surface grandeur lies an invitation to awaken to the delicate ties that bind life, spirit, and land. Here I find a quiet call to honor those who came before, to listen with respect, and to imagine renewal rooted in awareness and stewardship.

Plight of the Thunderbird

Desert Grass draws me into a moment where resilience quietly asserts itself amid harshness and stillness. The contrast between the pale, almost silver tones of the desert grass and the cracked earth beneath becomes a meditation on survival and subtle strength. The grass stands firm, fragile yet determined, rising from the fractured ground that tells stories of drought and endurance. The textures—the roughness of dry mud against the soft, delicate blades—invite me to consider how life persists in tension with its environment, where softness exists alongside rigidity.

Beyond the foreground, the landscape stretches toward distant mountains under a sky heavy with swirling clouds. There is a mood here of anticipation, as if the atmosphere itself holds its breath between storms. The mountains feel ancient, steadfast witnesses to this fragile beauty, reminding me of the deep time embedded in the land. This quiet expanse calls for mindfulness—a moment to honor the unspoken dialogue between earth, sky, and the living threads that hold them together. It awakens in me a deeper awareness of desert life's subtle rhythms and invites reflection on our own place within cycles of resilience and renewal. In *Desert Grass*, I find a gentle urging to recognize hidden strength in small things, to meet the world with both humility and reverence for the fragile balance that sustains us all.

Black Enigma draws me into a quiet moment where uncertainty and presence coexist in a simple yet powerful scene. The solitary black bull, caught in silhouette against a vast sky, feels both grounded and mysterious. Its form, dark and still, invites me to consider what lies beyond this moment—the paths not yet taken, the unfolding of destiny hidden in the distance. The field of wild grasses surrounding the animal moves softly with the wind, textured and alive, framing the bull like a silent companion to its journey. The sky above is alive with layered clouds, streaked and shifting, offering a dynamic backdrop that contrasts with the stillness below. Light and shadow play across the landscape, revealing depth in the rolling terrain and emphasizing the rugged beauty of the natural environment. In this space, I sense a profound solitude—not loneliness, but a quiet dialogue between creature, earth, and sky. The absence of human presence encourages me to step quietly into the scene, to become part of its unfolding story.

This photograph holds a feeling of both mystery and calm, inviting reflection on the unknowns we all face and the strength needed to move forward. The title resonates as a reminder that life often asks us to embrace questions without immediate answers, to stand resilient in the face of what is unseen. In the interplay of shadow and light, form and emptiness, I find a space to honor those moments of stillness where hope and uncertainty meet, inviting me to listen deeply and hold respect for the quiet forces shaping the world around us.

Black Enigma

Artist Interview - Sam Dobrow

You've been doing infrared for 5+ years. How did it start?

A friend shared some IR pics with me which sparked my curiosity. The pics were color IR and I thought this might be another interesting way to create surreal photographic art. I began carrying my IR camera with me when I traveled.

You use a Canon 5D MkII that has been converted for exclusively IR use. Major surgery? Expensive?

Infrared camera conversion is not as crazy as it might sound. I don't remember the cost but I seem to remember it was only a couple hundred dollars. I sent my old camera to Spencer's

Sam Dobrow

Camera in Utah who specializes in modified cameras. They first remove the infrared filter from the sensor and replace it with a filter that allows infrared light to pass. They calibrate the focus and other settings, test it, and ship it back. It's a great way to repurpose an older camera. The key thing to consider is the number of shutter clicks left in the expected lifetime of the camera. If you're going to repurpose an old camera, use a professional grade camera body. You really don't want a camera on its last leg as your IR camera. Spencer's sells new cameras that are IR modified as well as a host of options for astrophotography.

Shifting gears to "seeing" in infrared must have been tough.

Infrared photography presented an intriguing challenge and opportunity. The infrared spectrum captures wavelengths invisible to the human eye, but it comes with an unpredictability that makes creating a unified color portfolio difficult. I found myself drawn to the black-and-white renditions of these images, where luminosity masks revealed their final form — striking and evocative. Harsh midday light, often avoided by traditional color photographers, becomes the optimal condition for infrared. High contrast, deep shadows, and skies rendered near-black heighten drama and sculptural qualities of the landscape, forging imagery that defies ordinary expectations.

It took a while for me to understand how IR looked different from color and black-and-white. I learned about flares and hot spots which ruined many pictures. I understood that IR focused differently that visible light so I was shooting with a small f-stop in an attempt to increase the depth of field. The small aperture created problems with flare and intensified the hotspot of various lenses. My experiments and research turned up lenses and apertures that worked best. My go-to lens is a Canon Macro 100mm f/2.8L. I frequently use it for panorama and wide-angle shots. I also like my Canon 11-14 f/4L in the middle apertures for good depth of field without hot spots.

What about your own origin story? Birth? Youth? Heritage?

I was born and raised in Ormond Beach, Florida, then a sleepy beach town just north of the tourist destination of Daytona Beach. In 1918, my grandfather (also named Sam) and his brother were among the first few Jewish men in that part of Florida. In 1936, my grandfather opened Doby's Men's Shop. Family history records his standing guard at the store at night, staring down robed Klansmen with a shotgun after numerous threats to burn down the store.

My parents registered me for school a year early so I was always one of the youngest students in my grade. Most people don't realize how 10-12 months can make a huge difference in physical and emotional development at a young age. Until I reached the sixth grade, my teachers considered me slow and immature. I was smaller and frequently bullied. By the time I was a teenager, I had caught up to the rest of the class and began to excel in class. I was a smart kid but not a very good student. I didn't need to study to pass the tests. In fact I regularly skipped class. When it was test time, I had people copying my answers.

My father was a real estate developer and builder of homes, condominiums, and shopping centers. In high school, he put me to work on the construction sites as a day laborer. It was exhausting work in the Florida sun. He made it clear to me that I should aspire to working with my brain rather than my body and encouraged me to get a college degree.

When did photography enter the mix?

My father had a wet darkroom at home and he gave me my first camera when I was in elementary school. I found it a great ice breaker to talk to people. I also learned that people behave differently in front of a camera. Some pose enthusiastically while others run and hide. Once I had the film developed, I had a reason to go find the person and show it to them... maybe even give them a copy. I still have a few of those small square black and white portraits.

My teachers knew I had potential but they had a hard time harnessing it. I took photography and my teacher, Mr. Colman Rutkin, did find a way to challenge me. He had a strange way of talking in riddles and asking questions that got me thinking. I enjoyed photography so much that I would regularly skip school and go make pictures with a couple of classmates. We would drive all over north central Florida in

search of abandoned places to smoke some weed and take photographs. Thinking back, I'm surprised nobody ever asked how we got pictures of these unusual places in time to develop the film and make prints for critique.

Lauterbrunnen, Switzerland (Color IR)

Talk about your photography training. Your work is so accomplished. How did you get to be so good?

Well, thank you for such a compliment. I really must thank my Mr. Rutkin for pushing me to make better prints, for teaching me to see beyond the viewfinder and understand the light. He wanted me to understand what shade of gray would be created by a red shirt or green grass... then to understand how to process it with choice of film and development chemistry. Today, my digital photography emulates the fine grain, warm tone, wet darkroom chemistry that I grew to love. These photos in *Infrared Reveries* are printed with this esthetic in mind.

I was enrolled in the business college at the University of Florida but I took as many electives as I was allowed in photography. Jerry Uelsmann was the department head and did not teach the classes I was able to enroll in but his influence was everywhere. His pictures were on display in the art cases outside the classrooms. I always attended guest

lectures when he spoke as well as some other avant garde guest lecturers like Robert Heinecken from UCLA. It was through these experiences that I began to push the boundaries of photography beyond its conventional documentary limits and that is Uelsmann's legacy to the world of photography. I learned that it's not always possible to articulate what an image means, it can reflect the subconscious, repressed feelings, fantasies, and more. I think my photography shows a battle between the perfection of image and composition and the abstractions of image manipulation.

Does training in the other fine art media or technical crafts work into your photography?

Most definitely. Around 2006, I enrolled in upper class studies for a fine art degree in photography at the Art Institute of Atlanta. With a BS in Business Administration and a MBA, I didn't need another degree but I wanted the training of the core curriculum. The department head told me I could enroll in any of the classes if the teachers would approve it. They did, and I went to night school as a Junior in the BS Fine Art Photography program. That's where I learned the importance of a managed color workflow. I learned the details of color digital photography using color calibrated monitors and printers. I learned to calibrate monitors, develop custom color profiles for printers, and to proof the print using ICC color profiles on color calibrated monitors. The digital workflow is just as complex and tedious as the wet darkroom but in a totally different dimension.

I should mention two professors at the Art Institute who were guides into the world of digital photography. Mr. Steve Schaefer was instrumental in teaching me the digital darkroom and Perry Dilbeck for guiding me through the history of photography so I could round out my exposure to great photographers before my time. Also, I must thank Mark

Maio for his many hours of critique, input, and review of portfolios and books. And there is Chip Simone who led the Atlanta Photography Group critiques that sparked new directions in my photography.

Are you both analog and digital these days? Is there still a place in your practice for the smelly wet darkroom?

I'm all digital. I can't really think of something I need to do in the wet darkroom that I can't do digitally. I work with a local print shop. I have the ICC profile for their printer so I can proof the colors before printing. I get a test strip before the large prints are printed. For most projects, I prefer metallic papers; they really produce dramatic contrast, especially when mounted under acrylic. For softer subjects, like portraits and nudes, I use a NYC lab that makes chromogenic prints on lustre or matte papers. The chromogenic prints are also great for black-and-white prints in the most traditional sense.

Even your traditional-looking stuff is quite experimental. Talk about your creativity. What helps? Anything that interferes?

Where do my ideas come from... well you might say they come from outer space (snickers). I say this because of the way science and science fiction influences my thoughts. I believe that the Universe is so large that we humans can not possibly be the only "intelligent" life out there. I often times imagine what it might be like in other worlds or even in other dimensions sharing the same time-space. I wonder if the planet was once roamed by other life, other civilizations. I could go on about time-space and alternate realities but I shall stick to your question.

When I'm out in the field, I allow myself to wander all while sucking in the experience until I get "in the zone". When I'm in the zone, I can feel the place, its vibe, its history, and mystery.

It's from these perceptions that I frame my pictures. On a technical note, I always look at lighting, layers, balance, leading lines, and geometric shapes, but those things have become part of seeing rather than conscious composition.

Cognitive Dissonance

A lot of heated discussion surrounds AI among artists of all kinds. Has it, will it, find a place in your practice?

Some of my artwork looks like AI, but it is all human touch. I have used some AI features in *Photoshop* to extend the background of a multi-image panorama or remove people from a landscape but I'm not using generative AI to create images. Generative AI creates amazing things but I don't see it as art—it's machine generate imagery. AI will likely replace artists and photographers in the commercial world. Hopefully humans will still appreciate original human-created art in the future.

Are you part of a photo community, collective, peer group, gang? Formal? Informal?

When I lived in Atlanta, I was part of an active photography club that met weekly. I haven't found that type of community

here in Miami and I do miss working with other creatives. Now I tend to find that camaraderie online and with people I meet on photo expeditions. In July 2026 I will be participating in La Maison de Beaumont – Artist Residency Program in Southern France. I'm very excited about this month-long residency with other artists. I plan to make a book about the experience, photographing the surrounding landscape, people, culture, and other artists at work.

Travel is an important part of your work, you have work from at least three continents. How do you pick destinations? Any tips?

Yes, travel is a big part of my creative process. When I travel for photography, I prefer to find a local fixer who can get me into places that tourists don't generally get to see. For beginners, joining a photography tour is a good start but I prefer a private tour where I can direct the guide toward what I'm seeking to photograph. One thing I truly dislike about photo tours is the "spray and pray" mindset of photo tourists. They really don't take time to set up and capture a picture. They just hold down the shutter button and keep walking. Or push to the front of the line, disrespecting the other photographers. Tips? Advance research, a plan, a guide with great reviews, and as small a group as possible are best.

Touring Cambodia, our local guide Koemle Saing (Kimleng Sang Photography) was amazing. At Angkor Wat, a friend of his secretly let us in an employees' gate for a sunrise shot 30 minutes before the park opened. It was pitch dark. No flashlights because we were not supposed to be there yet. Our guide led me to the edge of the water, placed my tripod in the water, and said aim your camera that way. In about 30 minutes, a throng of other photographers had gathered behind us. The sun rose, with magnificent color in the sky and reflected in the water. With the crowd waving iphones overhead and other tripods shoulder to shoulder, I got the perfect shot, no one in front of me because I was in the water.

Talk about the business part of the fine art photographer's life. Some say 20% art, 80% sales. How do you marketing your work?

Although I have a Bachelor of Science and Masters in Business Administration and have worked most of my professional life in sales and marketing for the high-tech industry, the business of being an artist is very challenging. I think it is extremely difficult to pitch yourself without sounding egotistical; but I have applied many of the same principles to growing my art business. First, I must create really good work. Second, I must package and present it in a professional manner. Third, I must get it in front of the right people.

A good website to show and sell your artwork is part of the "packaging and presentation." A lot of work goes into developing and maintaining a good website. Since you can quickly adjust your website with new art and messages, all marketing efforts such as social media and advertising should drive people to your website.

It's number three, exposure, that is always the biggest challenge, especially as an emerging artist. I use my website

to grow my contact list. I enter contests and buy space at art fairs. There is this myth out there among emerging artists where they believe that the world will beat a path to your door if you create great art and they refuse to pay for exhibition opportunities. Unless you have a wealthy mentor, who can put your art in front of wealthy collectors, you'll have to pay to play if you want your art seen. The key is to work with a gallery that will vigorously promote and sell your art even if you must help with the cost of exhibitions.

What about NFTs? For most of us this is a dark mystery. How does it work for you?

I have a presence on OpenSea with a few NFT art pieces for sale. NFT is still a very technical product, not ready for mainstream collectors. I do think it will be a viable product in the future as cryptocurrency becomes easier to use and more widely accepted in place of fiat money. Most of the inquiries I get about NFT art are scammers. When I get these unsolicited offers to spend 10 ETH ($40,000) on my artwork but they don't know which artwork they want to buy or call my artwork paintings, I know it's a scam.

What's next in your plan. Another book, travel, a new project? Is there something we can help you to advertise?

My latest project is a book titled ***Infrared Worlds*** which presents the images in this month's issue of *Dek Unu* plus many more. It is a 12" x 12" coffee table book printed on premium paper from Blurb. I've decided to offer 25 copies as a Signature Edition which will be hand signed and serialized with a certificate of authenticity. A 7x7 paperback version on standard paper is also available to order on my website and directly from the Blurb bookstore —https://www.blurb.com/b/12531572-infrared-worlds.

I have other fine art books on my website including one that is quite unusual in concept, ***I Mirus, The Musings of a Multiverse Sentient***. The concept is quite different from anything else I've ever done. I describe it as a sci-fi, love story novella. I've taken a portfolio of about 80 surreal works and wrapped a story around the images. This book travels deep into my visions of alternate worlds where the central character, Mirus, travels across universes seeking a purpose for his existence. He is immortal but lacks purpose. Each spread in the book is an episode in his growth and development gained from experiences inside the world depicted by the artwork on the opposing page. This book is both a book to read and a book to appreciate a portfolio of my most surreal artwork which, until this book, was indescribable.

My next travel project is to Namibia in April where I expect to create many iconic images in color and infrared and then off to Luberon, France, for the artist residency.

Links

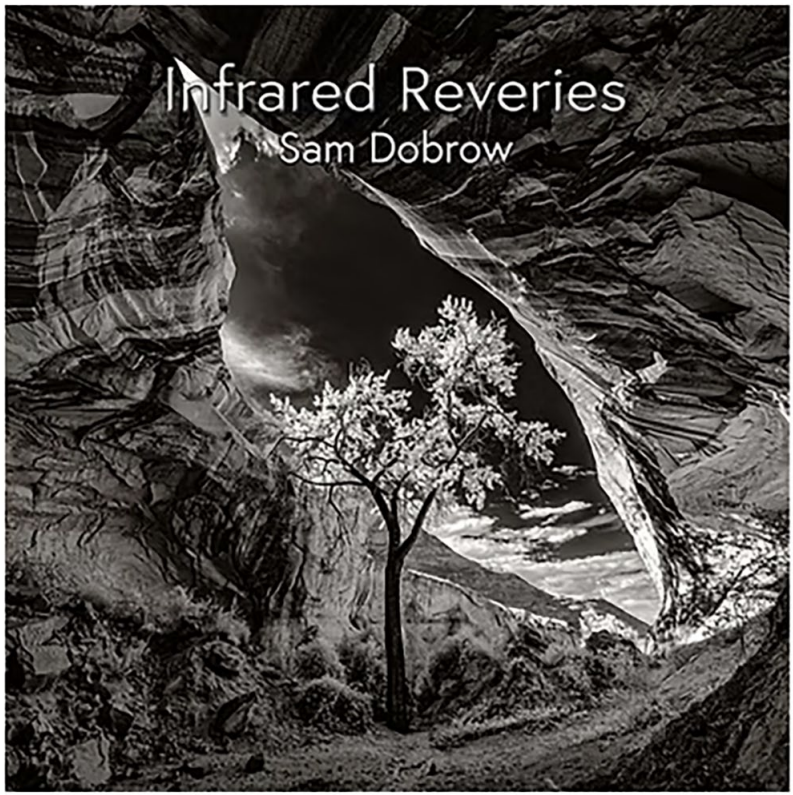
https://samdobrowphotography.com

https://instagram.com/samdobrowph

https://facebook.com/samdobrowphotography

info at samdobrowphotography dot com

Dek Unu in Paperback



Not-for-profit, non-advertising, *Dek Unu Magazine* promotes accomplished, adventurous fine art photography internationallly in eleven print and online editions each year. The magazine provides extraordinary creative freedom to our artists but we depend on print sales and donations to pay for the registrations, licenses, and subscriptions required to turn out each month's issue. To donate in any amount, please find us at: PayPal (@dekunuarts) or Dek Unu Arts, 1618 San Silvestro Drive, Venice, FL 34285

Thank you for your support!

https://www.dekunumag.com
https://www.dekunuarts.com

©*Dek Unu Magazine*, a division of Dek Unu Arts,
1618 San Silvestro Drive, Venice, Florida 34285, United States of America.
Dek Unu Magazine, @2017-2025 Dek Unu Arts, all rights reserved. Unless noted, copyright for included images are owned by each artist and used by permission.

Dek Unu Magazine is published online at https://www.dekunumag.com and in print on demand through Magcloud, a division of Blurb, Inc. Please see guidelines for submissions at https://www.dekunumag.com/submit and direct questions regarding the publication process to dekkunumag@gmail.com. Other correspondence: dekunu@dekunumag.com.

Dek Unu Arts

Dek Unu Magazine

©2025 Venice, Florida
All Rights Reserved